in Aristotle's judgment, would be fit iconisms or representations of the plastic nature, that being $rt itself acting immediately upon the matter as an inward principle in it. To which purpose the same philosopher adds, that this thing might be further illustrated by another instance or resemblance I fictAwra §e SiJXov, orav *rig* tarpevei *avrog* cayrov,

rovry yap eWsv > 0v'<nc* Nature may be yet mare clearly resembled to the medicinal art, when it is employed by the physician in curing himself.—So that the meaning of this philosopher is, that nature is to be conceived»as art, acting not from without and at a distance, but immediately upon the thing itself which is formed by it. And thus we have the first general conception of the plastic patui'e, that it is art itself, acting immediately on the matter as an inward principle.

9. In the next place, we are to observe,, that though the plastic nature be a kind of art, yet there are some considerable pre-eminences which it hath above human art; the first whereof is this, that \vbereas human art cannot act upon the mat* tef otherwise than from without and at a distance, nor communicate itself to it, but with a great deal of tumult and hiirliburly, noise and clatter, it •using hands and axes, saws and hammers, and after this manner, with much ado, by knocking^ and thrustings, slowly introducing its form or id.ea (as, for example, of a ship or house) into the materials; nature, in the mean time, is another kiad bf art, which, insinuating itself immediately into things themselves, and there acting more coramandingly upon the matter as an inward principle, does its work easily^ cleverly, and silently, is art as it were incorporated and ernbo-